

# The Musical World.

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AT PRINCES' HALL, PICCADILLY, on MONDAY, June 24, 1889, at 8 o'clock.  
The Programme includes:—Suite de Pièces, for Pianoforte Nos. 3, 4, and 6 (S. Bennett). Trio for Pianoforte, Violin, and Violoncello (Bradbury Turner). Sonata for Pianoforte and Violin, Kreutzer (Beethoven). Polonaise in A flat, for Pianoforte (Chopin). Sonata in D, for Two Pianofortes (Mozart). And Vocal Music by Henry Smart, Sterndale Bennett, Stainer, James Turpin, Goring Thomas, Randegger, &c.  
Tickets, price Five Shillings and Half-a-Crown, may be obtained at the Hall: from Messrs. A. Hammond and Co., 5, Vigo-street; or from the Secretary, Trinity College, Mandeville-place, W.

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In order to render the proceedings free from the objections of the Local Examinations, they will be conducted only at St. George's Hall, London, and by foreign professors of celebrity.

The Next Examination is on Monday, July 29.  
Forms of application and list of pieces to be studied sent by post.  
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The next examination for Fellowship, (F.Gid.O.), will be held on the 23rd and 24th July.  
The Annual General Meeting will be held at Lonsdale Chambers, 27, Chancery-lane, on Thursday, June 27th, at 4 p.m. By order of the Council.  
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FAUST THIS (SATURDAY) EVENING, at 8. Madame Lillian Nordica, Madame Scalchi, MM. Edouard de Reszke, Lassalle, and Jean de Reszke.—COVENT GARDEN.

**RICHTER CONCERT, MONDAY next** (given in conjunction with the Wagner Society, and consisting entirely of works by Wagner); ST. JAMES'S HALL, under the direction of Mr. N. Vert. Dr. Hans Richter, Conductor. Leader, Mr. Ernest Schiever. Choir director, Mr. Theodor Frantzen. Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., of N. Vert, 6, Cork-street, W., the usual Agents, and at St. James's Hall.

**RICHTER CONCERT, MONDAY next.**—Programme of the SEVENTH CONCERT, June 24, at 8.30, consisting entirely of works by Wagner: Overture, "Rienzi"; Lohengrin's "Herkunft und Abschied," from Act III. of "Lohengrin" (Lohengrin, Mr. Edward Lloyd); Sachs's Monologue, "Wahn, Wahn," from Act III. of "Die Meistersinger" (Hans Sachs, Mr. Max Heinrich); Closing Scene from Act I of "Siegfried" (Schmiedelieder) (Siegfried, Mr. Edward Lloyd; Mime, Mr. William Nicholl); "Sachs's Address to Walther," and Closing Chorus from "Die Meistersinger" (Hans Sachs, Mr. Max Heinrich, and the Richter Choir); "Verwandlungsmusik und Gralfeier," from Act I. of "Parsifal" (the Richter Choir); "Kaisermarsch" (with chorus).

**MR. DE MANBY SERGISON'S FIFTH ANNUAL CONCERT,** at PRINCE'S HALL, WEDNESDAY next, June 28, at 3 o'clock. Assisted by Miss Robertson (Mrs. Stanley Stubbs), Miss Alice Gomes, and Madame Belle-Cole; Mr. Gregory Hast, and Mr. Arthur L. Oswald. Solo violin, M. Tivadar Naches; solo violoncello, M. Leo Stern; solo pianoforte, Mlle. Jeanne Donato. Stalls, one guinea, and 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Tickets of N. Vert, the usual agents; at the hall; and of Mr. de Manby Sergison, 62, Warwick-square, S.W.—N. Vert, 6, Cork-street, W.

**HERR L. EMIL BACH** begs to announce that he will give TWO GRAND CONCERTS, the first to take place on TUESDAY next, June 25, at ST. JAMES'S HALL, at 8 o'clock, on which occasion Madame Sembrich will make the first of her only two appearances here this season.

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**SEÑOR ALBENIZ** will give his SECOND PIANOFORTE RECITAL at ST. JAMES'S HALL on MONDAY AFTERNOON next, June 24, at 3 o'clock.—Tickets, 10s. 6d., 3s., 1s., of N. Vert, the usual agents, and at St. James's Hall. N. Vert, 6, Cork-street, W.

**MISS EDWARDS** has the honour to announce her MORNING CONCERT, under distinguished patronage, will take place on FRIDAY, June 23, 1889, to commence at 3 o'clock precisely, at PRINCE'S HALL, Piccadilly. Vocalists—Miss Edwards, Miss Nita Samarie, Signor Pasini, Signor Bia, Mr. Frederic Penna. Instrumentalists—Miss Edwards, Signor Papini, Signor Carlo Ducci, &c. Stalls, numbered, 10s. 6d. Programmes and tickets to be obtained of Messrs. Mitchell, 33, Old Bond-street; Messrs. Stanley, Weber, and Co., 84, New Bond-street; Messrs. Hollis and Co., 63, Ebury-street; of Miss Edwards (by letter), 100, Ebury-street; and at the Prince's Hall.

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## The Musical World.

LONDON, SATURDAY, JUNE 22, 1889.

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### FACTS AND COMMENTS.

*Toujours—l'Amérique.* Our readers are very well aware by this time of the feelings with which we regard the state of art in general, and music in particular, in America. They may, therefore, be interested to learn something of the opinions which have been recently expressed by Americans on themselves. In the "American Musician" of June 1 there appear two significant articles—one on "Musical Culture," by Mr. Louis Lombard, the other an account of an interview with Mr. Schwab. Mr. Lombard starts with the concession that Americans are inferior to Europeans in musical culture and taste. He refuses to admit the nation's youth as any excuse for this, and with not less emphasis repudiates the possible suggestion that from physical or geographical causes a sound musical organism is impossible.

\* \* \*

The primary cause, he asserts, is to be found in the fact that access to the best models is impossible to the average student.

In New York and a few other large cities there are good concerts; but for the great mass of the public nothing better is provided than "very light operas, sung by itinerant companies headed by a consumptive tenor or a beer-garden prima donna." The majority appreciate this kind of thing, and the managers therefore provide it. "Even in our churches," says Mr. Lombard, "where our musical aspirant might be supposed to find a refuge from the contaminating influence of bad music, he is often confronted by an unripe organist, who transports his audience heavenward upon a threadbare cavatina played with the tremolo stop, or who swings himself into rhapsodical improvisations with all the ease and presumption which ignorance alone can combine." Then severe blame is awarded to the methods followed by the teachers of music who are either indolently lenient, or so extravagant in their charges that few people can afford to obtain good instruction.

\* \* \*

It is interesting to note that Mr. Lombard advocates, as the only means of raising his nation to the musical standard of Europe, the subsidizing of music schools by the State. The suggestion has been discussed so often in England that there is probably little more to be said about it. Those who support the scheme should perhaps go a step or two farther, and join Mr. William Morris in his Socialist plans for the endowment of artists by the nation. This is of course part of a larger scheme, which about the year 5,000 A.D., may possibly be realized; but there is something undeniably attractive in the idea, apart altogether from its immediate application to students. When the pathetic histories are recalled of the numberless artists who have spent their lives for the world's pleasure, often without the rewarding knowledge that the world has indeed been grateful, one is certainly tempted to feel that the nation ought at least to see that its artists are enabled to work undisturbed by such harassing cares as arise from poverty. Of course some will say that a premium would thus be set on laziness and incompetence; but the answer is obvious. If the artist did not or could not produce good work, he would receive no help. However this may be, the real endowment necessary would seem to be due, not from the State, but from the nation. When the American—or any other—people becomes aware that a nation without art is a nation undeveloped on its highest side, it will need no legislative measures to enforce the lesson. It will give freely and generously to the cause of art, knowing that the money so spent will be returned a thousandfold in the coin of the noblest pleasures.

\* \* \*

Into the merits of Mr. Schwab's quarrel with the "Courier," with which he and his interviewer were chiefly occupied, we have neither space nor inclination to enter at present. We confine our attention to some cogent remarks made by Mr. Schwab on the subject of American musical criticism. This is what he says:—"The average calibre of the musical critic of the period is well known. Despite the fact that there never was an epoch in which books, essays, and lectures, bearing the names of writers on newspapers and based upon encyclopedic lore and the art of assimilating other people's discoveries and thoughts were more abundant, it is an admitted fact that the average of technical knowledge, legitimate attainments, and foreign and local experience among the writers on music attached to the leading journals of New York has never been lower than at present." How generally true these statements are may be readily inferred from the many extracts from American journals which have been quoted in these columns. Flippancy, vulgarity, and ignorance—

these are the three heads of the Cerberus who keeps the way to the temple of Transatlantic art; and he who would pass therein must throw sops to this janitor of a suitably undignified kind.

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Miss Corelli, from whose book we printed last week some voluminous extracts, might more profitably expend her satire on our contemporaries of the New World. We can only judge by results in such cases; but it is possible that her dithyrambic may apply with greater force there. Certainly they could not be *less* true than they are of English journalists. Miss Corelli, it will be remembered, commencing with some wholly discourteous and unjustifiable sneers at Mr. Browning and Dr. Joachim, pauses to remark, through one of her characters, that the English musical critics "are very often picked out of the rank and file of the dullest academy students and contrapuntists, who are incapable of understanding anything original, and, therefore, are the persons most unfitted to form a correct estimate of genius." Musicians with a turn for guessing conundrums might well puzzle their brains to discover what possible ground Miss Corelli has for such statements, which are all the more startling by reason of the many brilliant qualities possessed by their writer. As far as our own knowledge goes, the assertion is due entirely to an over-active imagination. But we would suggest to Miss Corelli that, in making these widely-sweeping assertions, she is perhaps lowering herself to the level of those whom she despises so heartily. Is it indeed the best method of one who, it may surely be supposed, counts truth amongst the highest literary qualities, and just discernment not less highly, to include a whole class in one general censure because of the shortcomings of a few individuals? We are content to ignore the attack made upon the two great artists referred to, as equally unworthy of serious attention, or of Miss Corelli; but the occasion seems suitable for the offering of one or two considerations as to the precise functions of critics.

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It is plain, at the outset, that a musical critic has a divided duty, inasmuch as he stands as the intermediate term in a series of three—the other two being, of course, the artist and the public. To each of these he owes a certain duty, which is not the same in each case. The artist desires one thing, the public another. The artist says, "I desire nothing better than to be told of my faults, that I may overcome them." The public say, implicitly indeed, but still plainly, "We desire to be told what we may most rightly admire or dislike. We have but little time for serious study of æsthetic questions, and prefer that those who have the time and opportunity which we lack, should honestly try to help us to form correct judgments." The public, in saying this, usually tells the truth. It may sometimes wish to have its prejudices strengthened, its verdicts confirmed, but, in the main, its wishes are thus. And how of the artist? Experience shows that, if the critic honestly endeavour to indicate a fault or failing, the artist is usually wounded. He knows he has his faults—but they are not *these*. At last we discover, therefore, that what the artist most desires is *encouragement*. He wishes to know that his efforts do not pass unnoticed and unthanked; and, as a rule, he prefers over-praise to criticism. As we are anxious not to fall into the faults of some too zealous writers, we admit very gladly that there are many honourable exceptions to this widely obtaining rule. There are certainly some artists to whom undeserved praise would be as distasteful as undeserved blame. But these are still exceptions. Now, Miss Corelli, and many others who share her opinion, are all for the artists. How, then, shall the critic do his duty to both sides?

We do not pretend that it is in the power of any individual either to answer the question fully in theory, or, when it is answered, to exhibit the solution in practice. But we are not inclined to side with those who maintain that a critic is to be a mere vehicle of advertisement, rapturously enthusiastic over each new comer who is gifted with even a great measure of power. Certainly the primary end of his searches should be merits rather than failings; and he can hardly commit a worse sin against art than in repressing genuine merit with indifference or blame. Equally is it to be said that he is never more to be praised than when he encourages struggling and obscure talent. But reckless enthusiasm is most distinctly *not* his province, and not alone because genius is usually capable of making its way against all opposition. The Grays of criticism may talk elegantly of mute inglorious Miltons, whose songs have been stifled by the rude critic; but they know very well that no criticism—not even of the "Saturday Review"—can avail to kill Miltons. Comparison, analysis, the enlightening of the public mind, are the functions of critics. In a word, a critic's duty is to—criticise.

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The Lincoln Musical Festival took place on Wednesday in the Minster, when Mendelssohn's "Elijah" and "Hymn of Praise" and Handel's Dettingen "Te Deum" were performed, the chorus and band being largely drawn from local sources. When this is remembered, the success achieved becomes the more noteworthy, and Lincoln is to be warmly congratulated on so notable an occurrence. It was certainly wise under the circumstances to attempt nothing less familiar than the works named, which call in their performance for no criticism; and it is sufficient to say that the soloists were Miss Anna Williams, Miss Hilda Wilson, Miss Agnes Wilson, Mr. McGuckin, and Mr. Watkin Mills, who all did well; while Mr. Young, the organist of Lincoln, conducted ably. Mr. Val Nicholson was leader of the band and Dr. Keeton the organist.

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Dr. Stainer has been appointed to the Musical Professorship at Oxford, vacant by the death of Sir F. Gore-Ouseley.

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Messrs. Chapman and Hall have in the press a new work by Mr. Frederick F. Buffen, entitled "Musical Celebrities." The first edition will be published as an *Edition de Luxe*, and contain the portraits of a number of artists of the present day. The portraits will be executed by the new automatic photographic process, and the memoirs will include among others those of Joachim, Sarasate, L. E. Bach, Marcella Sembrich, Sims Reeves, Anton Rubinstein, Joseph Hollman, &c., &c.

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The Covent Garden Promenade Concerts, which will commence on August 10th, will not, we understand, this time be under the musical direction of Mr. Crowe. A prominent Italian conductor is spoken of as that gentleman's successor, but nothing has yet been decided.

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We hear that Madame Backer Gröndahl will in all probability give a pianoforte recital in London early in July. The programme will include some of her own compositions, both vocal and instrumental.

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A recent list of donations to the Patriotic Volunteer Fund includes the sum of £50 from Messrs. John Broadwood and Sons.

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Dr. W. Belcher, of Birmingham, has resigned his connection with the "Church Choir Guild."



GREEK MUSIC.

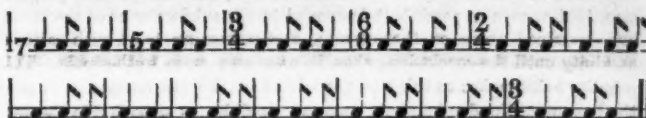
BY J. F. ROWBOTHAM.

The Greek conception of music was entirely different from our own. While we take delight in melody and harmony, they had but little regard for these two most pleasing elements in music. All their attention was bestowed on the rhythm, which they elaborated to an extraordinary degree. With the Greeks, rhythm attained a prominence and importance which we can scarcely imagine. They had numerous species of time, which have since their day been practically lost to music. In their four or five orders of Seven time, their five orders of Five time—to go no further—(the first of these being composed of the equivalents to seven quavers in the bar, the second to five quavers)—we may see a most peculiar phenomenon of musical rhythm which we shall in vain look for among the music of modern times. Occasionally a modern composer may have, by a freak of fancy, made use of a bar so constituted; but with the Greeks these bars were the common and everyday form in which their musical thoughts expressed themselves. Five time was, perhaps, the commonest form of time in use in the choral compositions of the best days of Greek music, and, its constant and most ordinary components being a crotchet, a quaver, and a crotchet to the bar, was evidently a simple and natural bar with them, instead of being that compound time which it generally seems to be in modern music, owing to the misplaced accent.

The reason why the Greeks spent so much care in the rhythm is not hard to see. The art of music in ancient Greece was freely associated with dancing. In most musical performances dancing formed a part. On the other hand, there was the rhapsodist or minstrel, who went about the country chanting lays and songs to his lyre, in whose declamation dancing had naturally no share. As little share, however, had that pronounced vigour of rhythm. The Greek minstrels and the ancient Greek music, so long as it continued in the hands of the minstrels, was, comparatively speaking, unrhythmic. The voice of the reciter rolled in a free and grandiose declamation, while he accompanied or interrupted his eloquence every now and then by chords on the lyre. But an age supervened which brought very different circumstances to bear upon the music of Greece. The warlike disposition of the Greek race, especially the Dorian branch of it, led at an early period of their history to the cultivation of military exercises which, under the influence of musical accompaniment—an appendage rarely absent from aught that concerned a Greek—developed into war dances, which became highly popular in the various districts of the country. These war dances, being square dances, and arranged for the sake of the soldiery with great care and circumspection, soon became a symmetrical form of bodily motion, which was imitated in other parts of the land for purposes not of war but of pleasure. Under these influences the age of choral dancing grew up in Greece, to which we have just alluded. The common form of musical performance in those days was for the youths of the town or village to assemble in the great square of the market place and dance in presence of the whole populace, while lyres and voices at a convenient distance<sup>a</sup> performed a musical accompaniment. Little by little the tread of the feet, the patter of the steps, the flow of the bodily rhythm, told upon the music in no common degree, and to this constant association of the music and the dancing we must attribute the great and imperative stress which the Greeks laid upon the rhythm of their music.

While it has been our ill fortune to have secured only three specimens of melody belonging to a genuine Greek source which time and accident have handed down to us, we have possession of unending instances of Greek musical rhythms in the works of their choral poets, their tragedians, and their song writers. The universal law of Greek vocal writing was that the melody and the words should proceed "note for syllable." That the syllable sometimes occupied two notes is certain enough, but such instances are so rare as to become almost a vanishing quantity and to go for nothing in estimation. Syllables were of two orders, a long and a short. Notes were of the same; and the long syllable and the long note, the short syllable and the short note went naturally together. With, therefore, the remains of Greek poetry and tragedy which have come down to us we are enabled to form an excellent notion of the rhythm; for we need but take the words, and turning the long syllables into crotchets and the short into quavers, write a sort of outline music by this means, and we shall have before us a complete picture of Greek music minus the

melody. Let us give a few bars of this "outline music," if but to see how essentially different it is in every respect to the contour of modern rhythm:



To judge of the effect of such a rhythm, it would be necessary to set a melody to it. Probably there would be little difference what melody were set. We have the most important element of the music in its so peculiar measure; and whatever tones are wedded to the rhythm the result will be a strong reflection of the actual song as it was sung and danced to by a chorus of youths and men in the prime of Greece's music.

The musical performances to which airs such as the above were the accompaniment, were, as we have said, choral dances, but they also contained a large share of the imitative element, and dramatic gestures and motions accompanied the figures of the dance. The words of the song were likewise descriptive, and according as the description proceeded the singers endeavoured to give suitable expression to the narrative by their movements. This beginning led in course of time to theatrical representations with suitable dresses and scenery; and the central point of Greek music was transferred from the squares of market-places and the audiences of citizens to theatres and assembled multitudes of spectators, sometimes, as in the great theatre of Athens, thirty thousand in number. And still all the while dancing accompanied the music, and impressed its peculiarity of rhythm on the sounds of the instrument and the voice.

The Greek theatres, for the purpose of admitting the due performance of this dancing music, which we here speak of, were built with the seats in the shape of a horse-shoe, extending only on one side of the theatre. Fronting the tiers of seats was the stage, and between the two a large open space, occupying the same ground which is employed for our "pit," but of far larger proportions, being as big as "a small cricket ground." The stage was occupied with actors, who recited their words in much the same manner as their modern descendants do; but the music and the dancing was confined to this large open space or arena in the middle of the theatre. It was the most important spot in the whole building, as the most interesting ceremony went on there. It was known by name of "The Orchestra." A chorus, fifty in number, entered dancing through the wings, preceded by a line of flute-players. As the dancers danced they sang a most harmonious and tuneful song in exact measure to the steps of their feet. Having danced a few times through the arena the flute-players took their place in the centre on the steps of the great altar, which rose covered with sacrificial fire in the midst of the building. To their music the choral song and dance continued in most elaborate style. White chalk lines were drawn all over the arena that the performers might direct their feet according to the exigencies of the evolution correctly; and special training was employed so as to rehearse the singers and dancers in their parts.

In such scenes as these Greek music had its principal market. Need we wonder that it borrowed a complexion from its surroundings, and became so thoroughly and so entirely wedded to the influence of rhythm? Another point to be noticed, which will account for the depreciation of melody:—in the noise attendant on the evolutions of a troop of dancers the sound of the song would be greatly interfered with; further, the spectators would give their eye greater play than their ear, and would find themselves looking with more interest at the poses and movements of the dancers' bodies than listening to the songs and intonations which their throats uttered. These considerations may help us to understand the peculiar attitude which the Greek mind wore towards the art of music, and to appreciate the singular and highly rhythmic character of the melody.

The above features of this ancient art have escaped the attention of the world at large, which has chiefly made acquaintance with Greek music through the medium of the Modes—the discussion of which occupied the attention of the musicians of the Middle Ages. The Modes are unfortunately familiar to us in the corrupt form which they received at Constantinople; and in connection with the Gregorian music, where they are heard in tunes and in measures entirely incongruous with their natural genius; for if we may believe the account of theorists and of poets the Greek song was renowned for its lightness and grace. To enter into a discussion of the Modes would be entirely beyond our purpose here. Their mention is merely an introduction to a few remarks we are anxious to make on the Greek

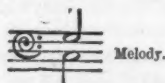
melody, which used the Modes as the musical medium through which it expressed itself. Melody with the Greeks observed this peculiar progression, that as soon as possible it descended to the subdominant of the Mode, and remained there or thereabouts, ever returning to it with faithful assiduity until the conclusion, when it rose once more to the tonic. This peculiar habit makes us think of the advice in the old harmonies to send the bass up to the dominant as soon as possible, so as to decide the key. To explain the reason of this singularity would be difficult. The subdominant, however, was ever reckoned the great note in Greek music—answering in importance to the dominant with us. The Modes were sometimes arranged by the theorists according to subdominants, in much the same way that scales nowadays are written in exercise-books in order of dominants.

But the most peculiar point about the Greek melody was that it was not the upper part of the concord as with us; but the under part. When we play an accompaniment, or write one, we are naturally accustomed to hear or see the voice part lying above the harmony. How extraordinary we should think a music which invariably placed the singer's part in a lower stave than the accompaniment; wherein, in performance, the accompaniment was perpetually sprinkling showers of light notes above the melody of the vocalist, with no tones beneath to support his voice, but all the instrumental addition lying in an upper part. Yet such was the character of Greek music from the earliest times. The lyres which the rhapsodists and minstrels carried with them to accompany their recitations were probably high-pitched instruments, which flung a spray of light sound on the tones of the voice from a far higher level than the voice was travelling on. But certainly within a few centuries after, and long before the best times of Greek music began, that method of accompaniment was employed and popularised by the minstrel Archilochus, and remained till the very end of Greek art as the regular and legitimate style. The main performers in Greece were men and youths, and our descriptions of this peculiar style of accompanying the melody apply to their voices alone. How the case would be when a woman sang we are uninformed. Perhaps her voice might mix with the tones of the instrument instead of serving as a "second" to them; or perhaps, which is far more probable, there were special lyres of an exceptionally high and shrill compass especially designed for accompanying female singers.

The method of the accompaniment was this:—The singer starting his song would strike harmonies, proceeding note for note with the melody, all of them being above, and the melody serving as their base. He would vary this somewhat stiff style by playing several notes of the harmony to one of the voice, or, vice versa, would sustain one note on the lyre while the voice made several progressions. The harmony might so far diverge from the note for note style, that it would sometimes run in another time to the voice; and the difficulty of the combination of two different species of time simultaneously proceeding was known and mastered by the Athenian singers.

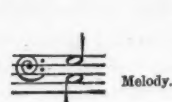
The harmonies which were employed consisted of concords and discords. The discord of the second and the discord of the third were commonly employed in accompaniment—the lyre playing the upper note, the voice singing the under one. The concords of the fourth, fifth, and octave were likewise used. According to the later Greek theorists of Constantinople, the eleventh, twelfth, and double octave were admissible in harmony, but we have no trace of their usage in classical times. Very probably passing notes could be used with the same freedom that obtains among ourselves, since in taking several notes of the accompaniment to one of the voice they could hardly be avoided. Without, however, pressing the question of passing notes, it will be seen that Greek harmonists had plenty of scope for the exercise of their art, since they possessed at their disposal all the harmonies within the octave, except the sixth and seventh, viz., the second, third, fourth, fifth, and octave itself. Evidently there was ample room for variety.

The Greek chords, therefore, as will be seen were the skeletons of our chords: and their melody was our bass. In such a chord as this:



the C represents the position of the voice, the G the lyre accompaniment above it. The course of music since those days till now has been to invert that order and to fill up that chord, ever increasing and making additions

to the fulness of the sound; until at last the ear which was once satisfied with this



to content it. Greek music in this way is a sketch of our music—it is a drawing as compared to an oil-painting.

Many of its forms, too, are, so to speak, the outlines of ours; and those who revere the Fugue as an undoubted offspring of modern Europe will be surprised to hear that the Fugue in a state of infancy certainly was familiarly known to the Greeks. The remains of the choral dances which have come down to us show most clearly in many places a form of structure by subject and counter-subject. There are certain peculiarities of rhythm (to which as distinct a melody must have been wedded) which denote the subject; different and contrasted rhythms are used for the counter-subject. In the perpetual play of subject and counter-subject the chorus consists. We may read the fugue in language so plainly as to be unmistakable; we may see it in fancy in the dance—for most probably each of these contrasted subjects was associated with a different dancing figure. In one we seem to hear volleys of feet and stamping; in another so smooth is the rhythm, the dancers seem to glide before us. In one the metre and rhythm trip lightly along as if on tiptoe; in its companion there is the measured tread of soldiers marching.

Such are some of the clear drawn outlines of future music which meet us in studying the music of the Greeks; and many more might be given. The sonata form in its simpler development under Mozart and Haydn is not very far removed from the structural arrangement of many a Greek chorus. The ways of music seems always to have been the same in the world. We of modern times tread the same paths, and, except in complexity, seem not to advance at all.

## ROBERT BROWNING, TEACHER OF MUSIC.

BY SIDNEY E. THOMPSON.

### VI.—"ABT VÖGLER" (CONTINUED).

In passing to consider the second part of this great poem, the would-be commentator or expounder is driven to feel painfully the hardness of his task. Is not a poem in some sort to be likened to those philosophic toys of our childhood, called "Prince Rupert's Drops"? These were little pear-shaped crystals of glass, which had been dropped, molten, into water, and so suddenly crystallised. There they were, delicate and clear; but, if one did but break the smaller end, the whole crystal fell instantly into powder. The allegory is surely not strained. For here is a poem, cooled from its white heat of passion—too often in a bath of tears; its form is perfect, it glitters in the light. But if we treat it too roughly, in a second it falls shattered, and hardly by any other than the original power which shaped it is it to be re-formed. It may, however, be admitted without any concession to the unimportant few who do not even yet recognise the supreme value of Mr. Browning's work in art, that his poems will bear this analytic treatment less reluctantly than those of many other writers of equal calibre. He is by no means an utterer of "profuse strains of unpremeditated art," a skylark whose rain-like song is to be felt, rather than heard; still less does he grind pretty tunes from an organ with a glass front, through whose convenient transparency the street children may behold the mechanism of barrels and spikes which "make the music."

Poet and philosopher in one, he has shown how adequately the resources of art may be applied to the study of those innermost, deepest recesses of human life and thought which have hardly been so much as known of before. Perhaps, in showing us this, he has occasionally merged the poet in the mere psychologist, and written poems whose thoughts might have been equally well expressed in prose. This much may be admitted without serious harm, for the half-dozen instances of this which might be quoted are as nothing against the rest of his achievements. But, be this as it may, it is obvious that poems which deal with such complex questions as those suggested in "Abt Vogler," may more easily form the subjects of æsthetic discussion than poems more homogeneous in their texture of passion or



thought. And, after all, these essays aim rather at recording a few of the thoughts which, to one reverent reader at least, seem to grow out of the poem, than at any elaborate analysis of what Mr. Browning may be supposed to have been thinking of when he wrote it.

The first section of "Abt Vogler" deals, as we have seen, with the splendid pride with which the musician may rightly contemplate the birth of his music. The mysteries which wait on that birth have been shown, and the rapture of that original creative power described. But the poem now widens out in its thought, and we are led to see underneath the purely musical questions others of deeper significance dealing with the value of art to man. The palace has been built—but, as the player's hands leave the keys, it is gone utterly.

Well, it is gone at last, the palace of music I reared;

Gone, and the good tears start, the praises that come too slow;

For one is assured at first, one scarce can say that he feared,

That he even gave it a thought, that the good thing was to go.

Never to be again! But many more of its kind

As good, nay, better perchance; is this your comfort to me?

To me, who must be saved, because I cling with my mind

To the same, same self, same love, same God; ay, what was, shall be.

It seems scarcely needful to point out here that music is now treated simply under its first conditions, as the expression of the composer's feelings; not as something written down for future generations to re-interpret and to dissect or quarrel over. And the first thought is, therefore, of sadness: this music can be heard but once, as it was originally conceived. The painter's work can last, its forms and colours abide. The poet's thoughts, if they be only great and good, may have assured immortality, as far as paper and ink may be warranty. It is the fault of each alone if, in the time to come, disputes arise as to the meaning of poem or picture.

"Ye know why the forms are fair, ye hear how the tale is told."

Certainly there may be some larger meaning floating in the poet's brain than may be compressed into written words, and the highest visions of the painter are in no wise to be set forth on canvas. But still each can, if he choose, see that what is set down is plain and true, as far as speech may interpret the unspoken. But with the musician it seems otherwise. The emotions his writings suggests are so indefinite that the accounts given by any two equally sensitive persons of the same work are likely to be entirely at contradiction. The mood suggested may be definite enough, but when we would fasten the composer down to any more particular significance, he becomes elusive. Music, and the listener, are indeed the terms of a constantly varying equation, the precise significance conveyed by the music varying with the varying receptivity or sensibility of the listener. And the difficulties are increased by that "cruel reticence" which Mr. Ruskin imputes to great men, about their aims or meanings. They deliver their message in its inevitable form; but, perhaps themselves scarcely conscious of its ultimate meanings, they will help us by no further word to discover it. It is written, or painted, or sung, in the best and only way possible to them; more than this they cannot do, though the whole world lay waiting at their feet. Therefore it is that a great artist is usually to be distrusted when he undertakes to talk about his art. Something of its externals he may, of course, be able to impart, but nothing of its essentials. There is no glass window in his organ; and not even the "sonnet-key," whatever power the curious mob may bring to bear on it, will unlock the heart of Shakespeare, or any other great man. At least, this is a safe premiss for those who would theorise on such matters; and we may go a step further with tolerable certainty that no one can contradict us with any show of authority, when we suggest that even the musician himself can never hear his own music again, as he heard it when for the first time it sprang into being at the touch of his fingers. Something of this feeling is here in the poem. The music is gone before one has had time to think whether or no it might last for ever. Can it never be again? Will it never be heard just as it was heard for that glorious first time? Or has it been a beautiful dream, of which only a few incidents, a single figure, are remembered at awaking? It is but poor comfort to tell me that the same brain from whose impulse this sprang can build many more such, as good or better. This is no answer; for the pain is here, that a beautiful thing has been called into existence, and it has vanished; and he who believes in one eternal, unchanging Good, by whatever name it may be called, can but believe that this beautiful dream, if it were such, corresponds to some still more beautiful reality.

(To be continued.)

## SIGNORINA TERESINA TUA.

Teresina—or, more properly, Maria Felicita—Tua, was born in Turin on May 22, 1867. Her musical studies were prosecuted chiefly at the Paris Conservatoire, where she received instruction on the violin from M. Massart, gaining a first prize in 1880. Immediately afterwards she started on a series of concert tours throughout the principal European cities, obtaining, it is understood, uniform success in all her enterprises. It was not until 1883 that Miss Tua was heard in England. On May 5th of that year she appeared at the Crystal Palace, where her performances excited so much enthusiasm that she was immediately re-engaged for the concert of the following week. On May 9th and 30th she appeared at the Philharmonic Concerts; at the Floral Hall Concert of June 9th; and, amongst others, at the concert given shortly afterwards by Mr. Cusins, with whom she joined in a performance of the "Kreutzer" Sonata. Since then Miss Tua has again travelled over a large part of the Continent, having during the past winter been received with much warmth in Russia. Of her reappearance at a recent Philharmonic Concert there is no need to speak, further than to record that the qualities which marked her efforts before—amongst them exquisite phrasing, adequate technique, and refinement of conception—were shown to have suffered no diminution.

## TWO POLONAISES OF CHOPIN.

BY F. B. WYATT-SMITH.

"The Merchant of Venice" was advertised recently for performance in a suburban town as Shakespeare's "charming play."

In the world of music such an announcement would produce scarcely so ludicrous an effect; for even musicians would not be quite so inclined to ridicule the too zealous manager who—eager to attract a reluctant audience—advertised a performance of Handel's "charming" oratorio, "The Messiah"—to name the most popular musical work in existence. It is this lack of absolute familiarity with musical works, as compared with literary, that makes the musical critic's task easy, if he chooses to have it so; for we are assuredly as far as ever from the goal pointed to by Schumann, when critics shall be wholly needless, because every man will have knowledge and judgment of his own. At present few are competent to criticise the critics; and the fear is rather that the serious writer on music will—if he writes for the many and not only for the few—write above the level of his readers than that they, from well-founded self reliance, will be able to dispense with his guidance. But in this, as in everything else—"Onward to the light."

Not only may we, with comparative impunity, affix what adjectives we please to the masterpieces of music, but we may, if we fancy we have anything new to say, write an elaborate essay on, for example, the "Waldstein" Sonata or the C minor Symphony. This particular privilege is not, however, by any means confined to writers on musical works; it is, indeed, doubtful if the last word has been heard about any art-creation; because so many—is it too many?—of us, if we are not (as Byron said of a contemporary) incapable of enjoying anything thoroughly except talking about it—do, nevertheless, thoroughly enjoy relieving our feelings by talking about what interests and touches us. Even about the aforesaid C minor Symphony we have a special word of our own to say, if the digression will be permitted. C minor! minor, with that most major of all major finales! As well call "Romeo and Juliet" a comedy on account of its light opening, or "The Comedy of Errors" a tragedy because it begins—

"Proceed, Solinus, to procure my fall

And, by the doom of death, end woes and all,"

or—but enough. We have eased our mind of its special burden on this point, and, of course, in common with all the world, we call it the C minor—THE C minor—still.

Shakespeare or Beethoven is not, however, our present theme, but Chopin as seen in two of his polonaises; so, with an apology for having led by such a devious path to our starting point—perhaps we wished to find an excuse for our own desire to "chat" about more or less familiar works—we will proceed without further delay.

The most popular of Chopin's polonaises are unquestionably the A major (the schoolgirl's favourite) and the A flat, Op. 53. That of which we propose to speak first—Op. 44 in F sharp minor—though frequently performed in public, cannot be said to rank among the most generally admired.

The reason that it does not "take" so readily as some of its com-

panions must be sought in the middle portions of the work: in the extraordinary passage with the reiterated A's, that no amount of courtesy can characterise as attractive, interrupted by a fragment of the principal movement—like a ray of light amid hopeless gloom—and in the long mazurka episode. What (may well be asked) can a mazurka possibly do in the middle of a polonaise, but destroy its symmetry?

It is probable—for there is a semi-official statement to the effect—that Chopin was in this work picturing the subject that was never far from his thoughts—the downfall of Poland; and those who do not find it entirely satisfactory from a purely musical point of view, may perhaps appreciate it more readily from a poetic.

The key once given, it is not difficult to trace the course of the composer's thoughts, or—more truly—his feelings; for here, as always with Chopin, feeling is far stronger than thought. The opening eight bars, which are of an expectant nature, indicating but not touching the key—a working up in every sense—may well depict a mustering of forces. This leads to the principal section of the work, which is the very essence of chivalry and refinement. Of all Chopin's heroic subjects this one is perhaps the noblest. But the glowing enthusiasm is arrested; four bars of transition take us to the key of A major, in which the monotonous and (from a musical point of view) absolutely uninteresting passage alluded to above is written. It is interrupted at length by eight bars of the principal movement, cut off by the return of that reiterated note which has somehow so jarring an effect, even if not associated with any poetical meaning—given out now an octave higher, with added strength. What is it? The hideous din of battle? Are we wrong to endeavour to discover its meaning? It has a meaning undoubtedly, or Chopin's fastidious sense of beauty and grace would never have allowed him to pen the theme—if such it can be called. Chopin has written a song called "Poland's Dirge;" and at least there can be no doubt that the fall of Poland was in his thoughts when he wrote that! Let those who have any curiosity on the point compare the strangely monotonous middle section of the song in which the hapless struggle is described with the passage in the polonaise, and they will, we think, find a remarkable similarity. In the song sixteen bars of one reiterated note for the voice, followed by a passage almost equally monotonous in effect, though not confined to one note, accompany the account of Poland's fall. It may, of course, be urged that these are not the only instances in which Chopin has produced effects with one reiterated note; that he was, indeed, rather fond of the device; and the preludes in D flat and A flat will probably be cited as familiar instances. But, we answer, these reiterated notes have a musical interest, which cannot be said for our examples, and, in every case, Chopin's effects are sad and regretful when he introduces this especial device.

But to return. All is over at last. The cruel victory is won, and the sounds of strife fade away. The tender mazurka strains may be a memory of the dead past coming mournfully, softly, but not all sadly, to the dying. The mazurka ended let the reader note how expressively the opening phrase of the introduction is hinted at ere its re-entry, combined with a yearningly tender passage from the mazurka, and compare the sweetness of that phrase with the stern and abrupt decision of the opening. Never more will those heroic souls be aroused to fight for their fatherland! There comes a rough awakening for the hearer, one more parting glance at the mazurka, and we are plunged into a repetition of the polonaise proper in its entirety. This recapitulation is doubtless made in obedience to the laws of form, but we may, if we choose, interpret it in the closing words of the song, with the feeling of which it seems to us to have so much in common:—

"Though thou lie in ruins, deathless is thy glory,  
For thy hero-fame will live for aye in story."

And the whole dies away with a sighing breath of the grandly heroic polonaise; a memory now, in very deed, faint and far away.

(To be continued.)

### "A DOLL'S HOUSE."

It is probable that the history of the drama records no controversy so keen as that which has waged, and is still waging in our midst, around the æsthetic issues involved in Henrik Ibsen's play, "A Doll's House." Those who have neither read nor seen the play, of which an English version is now being performed at the Novelty Theatre, might well suppose, from the vehemence with which the partisans on either side announce their extremely opposite views, that it is an easy matter to decide whether the play is, as set forth on the one hand, an absolute apocalypse in dramatic

art, worthy to be classed with the works of Æschylus and Shakspeare; or, as declared on the other, a tedious, badly-constructed, and trivial story of impossible, dull, and repulsive characters. The position is not so sharply defined as might from this be inferred; but, before any attempt is here made to estimate the actual work of the play, the story may be briefly recapitulated.

Nora Helmer is, to all appearance, a pretty, vain, but charming woman, without any serious qualities at all. She is married to an egotistical, unromantic, but affectionate man, who, at the opening of the story, has just been appointed manager of an important bank. We are told that he and his wife have thus emerged from harassing poverty, in which she, however, has had the smallest share of anxiety. A serious illness threatened his life, of which only a journey to Italy could cure him. Nora, in her passionate, child-like love has secretly borrowed a large sum from Krogstad, who is a subordinate in the bank, and has forged her dying father's name as security for the loan. It seems to her that the motive is sufficient excuse for what, after all, she scarcely recognises as a crime. Her husband's life is saved—that is enough. But Krogstad's position at the bank is taken from him by Helmer, who knows him only as a scoundrel. He, too, has committed a forgery in his early life, but, for the sake of his children, he is striving earnestly to recover his position in the world. Threatened with dismissal, he comes to Nora, and warns her that her crime shall be published. Still, she cannot see her misdeed in its true light, and is only anxious that her husband shall not know. For he has supposed that the money was lent by her father, while she wishes to retain, until some future time, the proof that she is not the doll-wife he has supposed her for. Slowly the awful truth breaks on her; she is a criminal, but for love. Even if her husband should know, she believes that he will only see the beauty of her motives, and will take the responsibility on himself before the world. But when at last he receives Krogstad's letter, telling him all, he thinks first that his reputation is in the hands of an unscrupulous man. His love and hers are forgotten, and he denounces her as a hypocrite, a liar, a woman unfit to educate his children. In the midst of his furious accusation, a second letter is brought. Krogstad, softened by the return of the woman whom he had loved years before, and who is Nora's bosom friend, gives up the incriminating document. Helmer's honour is saved, and he recalls at once the bitter things he has uttered. But it is too late. Nora has been transformed from a baby into a thinking woman: she knows, now, that they have never loved each other. It has been a falsehood, this happiness of eight years' wedded life. She is not fit, indeed, to bring her children up, nor can she stay one night longer beneath the roof of a man who is a stranger to her soul, though the father of her children. And so she will go out alone into the night, to find her deeper self, to learn the sterner veracities of life. Home is so no longer, and the man called her husband, who has treated her as a mere plaything, has no claims upon her. To her own moral nature she owes the first duty; and so, white, tearless, and stern, she gives back her wedding-ring, bids farewell to her husband, and leaves him alone. Will she never return? "Yes," comes the bitter answer, in which all the repressed passion of a life-time is concentrated, "when the new miracle comes to pass." And the new miracle? It is the change which shall transform these two souls into such a likeness that their marriage shall be indeed perfect communion of spirit.

Such is the story, divested as far as possible of extraneous incident—if the word be possible, where the tragedy is so concentrated, that there is scarcely a superfluous word or action. It will be seen that we have here the needs and privileges of the Individual emphatically asserted. Nora's life has been stunted and hindered; she is fit neither to be wife nor mother; and she will make herself fit. From an irresponsible and shallow child, she is suddenly transformed to a strong, resolute woman. The scales have fallen from her eyes, which now look on life as it is. To argue how far the Individual may thus assert itself, is a task not now possible. It is sufficient for the present purpose to record that the Norwegian dramatist states the problem, and answers it by Nora's relinquishment of her home, her husband, her children. We have no right to assume, as has been assumed by some critics, that Ibsen intends to hold his heroine up to admiration. She is rather an example of the results of an ill-regulated social system; but one thing must be admitted. The unprejudiced spectator ceases to trouble himself about theories—he is simply conscious that a terrible mental tragedy is being enacted before him, the reality of which he cannot doubt. Step by step, with marvellous subtlety, is the story unfolded. From the first word till the last, the



emotional intensity is almost unbearable; but he feels that the tragedy could end in no other way. That the play, as such, offends against the conventional canons of dramatic art must be granted, but it is pertinent to enquire how far those canons are coincident with genuine dramatic truth. Is it not sufficient that a story is here presented of intense moral significance and interest? That an audience is held spell-bound by the pitiful tale? Those who see in it but an exhibition of selfishness and vanity, not less than those who would condemn it because of its unconventionality, have indeed been incredibly blind and deaf to the ethical issues involved. Nora has been dwarfed of her full spiritual stature—she has been robbed of her soul, and she will go forth to find it.

The old word would seem to be true here also; not till she has lost her life can she find it.

Such is the most obvious aspect of this singular play. We have no space to deal with other issues involved, nor to point out how here, as in that far more repulsively powerful play "Ghosts," Ibsen has striven to illustrate the fearful but inevitable laws of heredity. Dr. Rank, the physician, and even Nora herself, the daughter of a dishonest man, serve to point the moral. Nor do we care to dwell upon the easily discernible constructive faults of the play, nor the equally patent excellences of the interpretation given by Miss Achurch, Miss Warden, Mr. Waring, Mr. Charrington, and Mr. Royce Carleton. It seems sufficient to record that in "A Doll's House" we have a great and moving moral tragedy, fraught everywhere with deep significance, and, as a study in social ethics, one which should most certainly be seen, not once nor twice, by all to whom such questions have any concern.

### MUSIC IN SOCIETY.

The members of the Meistersingers' Club were "At Home" on the evening of the 14th, when the musical part of the proceedings was under the direction of Mr. W. Ganz, who had provided an excellent programme. The pretty concert room was crowded to its fullest by an audience which showed just appreciation of the songs given by Miss Lucille Saunders, Madame De Fonblanque, Miss Helen D'Alton, and Miss Olga Islar, the latter young lady—who comes, we believe, from Hanover—creating genuine enthusiasm by the charms of her voice and style.

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At Mrs. Charles Davis's "At Home" at 29, Gloucester-place, some interesting music was provided. The most important performance was that by Master Richard Davis and Mr. Pollitzer, of Bach's concerto for two violins, accompanied by Miss Gertrude Davis; Mozart's quartett in D, played by Masters Richard and Edward Davis, Mr. Pollitzer, and Mr. H. M. Morris, and part songs by Mendelssohn, sung by Miss Falck and Miss Brandon, were also given.

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Mrs. Amyot's "At Home," on the 13th, was attended by a very large number of guests, which was not singular, seeing that to the usual attractions of her parties there was added then the promise of hearing Mme. Backer Gröndahl. The admirable Norwegian pianist, although she played nothing which exhibited her fullest powers, played, of course, most charmingly, her pieces including Grieg's "Stabbelaaten," "Klukkelaaten," and Wedding March; an Etude of Mendelssohn, and an interesting Etude from her own pen. She further joined Miss Anna Lang in a performance of a Grieg sonata. Other contributions to the evening's entertainment were Miss Agnes Janson and Miss Kate Flinn, who sang in their best styles; Miss Edith Greenop, who played Padarewski's Minuet very gracefully; Mr. Thorndike; and Miss Dell Thompson and Mr. Herman Vezin, who recited very admirably.

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The last meeting of the Salon, if less crowded, was by no means less interesting than usual. A host of well-known workers in various branches of art and literature were there, who proved once more how pleasant these monthly reunions are. The entertainment provided was somewhat American though not less excellent in quality on that account. The Lotus Glee Club, as usual, aroused much applause by their clever performances; Mr. Marshall Wilder was as funny as ever, and Mrs. Berger, the American lady cornetist, played her instrument as well as a lady can play it.

### ROYAL ITALIAN OPERA.

On Thursday of last week Mr. Harris presented his subscribers with "Don Giovanni," Mozart's work being given on this occasion with an unusually strong cast. As Zerlina, the charm of Mlle. Van Zandt's youthful and unstaged manner was shown to excellent advantage. She sings always in so fresh and unforced a style, her voice is so clear and resonant, and her intonation so perfect, that it is small wonder that she should—as is often said—be a "spoilt child." Madame Fursch-Madi was the Donna Anna, and sang with immense dramatic power, while Madame Valda was not less forcible and effective as Elvira. Signor F. D'Andrade was well equal to the vocal and dramatic exigencies of the title-part, and Signor Ciampi abstained, with unaccustomed care, from exaggerating the humour of Leporello. The part of Don Ottavio was taken by M. Lestellier, whose voice is a little thick, and whose intonation, especially on the present occasion in "Il mio tesoro," left much to desire. Signor Miranda as Masetto, and Signor De Vaschetti as the Commendatore, completed the cast satisfactorily. Signor Arditi conducted with excellent judgment.

The production, on Saturday last, of Gounod's "Roméo et Juliette," was naturally an occasion of much interest to Mr. Harris's faithful supporters. With Madame Melba and M. Jean de Reszke as the principal characters, the success of the piece would have been assured, even if the rest of the performance had not been on the same level. But no allowances have to be made for any serious flaw in an altogether excellent representation, except as far as the chorus, "Vérone vit jadis deux familles rivales," is concerned, which lacked delicacy, and was not irreproachable on the score of intonation. But after this, principals and chorus vied with each other to make the performance worthy of the occasion. M. de Reszke, looking superb in the costume worn by him at Paris, sang and acted throughout with unsurpassable passion, and Mme. Melba, scoring her first success in the waltz-air, played to the great tenor with scarcely less power. In the balcony scene both were at their best, and it is scarcely possible to imagine that the music could be interpreted to better effect. Nor were their co-adjutors far behind them in excellence. How impressive M. Edouard de Reszke was, as Frère Laurent, need not be told; and it may easily be credited that Mlle. Jane de Vigne was charming as the page Stefano, and Mme. Lablache artistic as Gertrude. For the rest, M. Winogradow, as Mercutio; M. Montariol, as Tybalt; and Signor Castelmarty, as the Duke, were not less deserving of praise. The work was mounted with the utmost splendour, and Signor Mancinelli conducted with care and zeal.

Few words may suffice to describe the performance of "Lohengrin" on Monday, when Mr. Barton McGuckin, almost entirely recovered from the effects of his accident, assumed the title-part for the first time on the Italian stage. But his Lohengrin is not a new creation to English amateurs, and its many merits served to win him a genuine success. Mme. Albani, as Elsa, was seen at her very best, her reading being entirely free from the staginess which is sometimes present. As Ortrud, Mme. Fursch-Madi sang and acted splendidly, grasping the complex character with much power. M. Seguin was good as Telramund, and Signor Castelmarty proved a very efficient substitute for M. E. de Reszke as the King.

The subject of "cuts" in Wagner's operas has always been a vexed question; for ourselves, we are inclined to think that tediousness is rather induced than avoided by excision, since the organic unity of the Bayreuth master's works is, perhaps, the chief secret of their hold upon the attention.

The performance on Tuesday of "Les Huguenots" afforded an opportunity for the debut on the London stage of Mme. Toni Schlager, an artist whose reputation has preceded her from Vienna. The new-comer, as far as can at present be judged, combines distinct merits with faults not less obvious. Both face and voice are capable of much expression, but she lacks abandon, and was certainly too matronly in appearance for Valentine. It would serve no good purpose to discuss the opera itself, or to point out how unequal are its various sections, the great and the vulgar jostling each other on almost every page. It is more to the point to record the magnificent power displayed in M. Edouard de Reszke's Marcel, and the scarcely inferior power of his brother's Raoul, though this artist has still something to learn as an actor. The florid music of the Queen was well suited to Miss Ella Russell, and MM. Lassalle and D'Andrade as St. Bris and Nevers were also extremely good, while Mme. Scalchi as the Page obtained more applause than her co-adjutors—hardly, we think, with justice. Signor Mancinelli conducted, the orchestra and chorus being satisfactory.

## MUSICAL ASSOCIATION.

Mr. D. J. Blaikley read a paper on the 3rd inst. on "The Action of Musical Reeds," a subject to which has been devoted much mathematical investigation and demonstration. Yet the references to it in books intended for general readers are for the most part vague and unsatisfactory. Such a phrase as "vibration is caused by pressure of the air" does not convey much information; the question presented for solution is "How does the pressure of the air cause continuous vibration?" A static pressure produces deflection only, and a sudden impulse, or dynamic pressure, can originate vibration, but cannot maintain it; therefore, in order that it may be continuous, there must be an application of force of the character of a series of pushes or pulls upon the reed, so timed with respect to its oscillations as to replace the energy dissipated by its own friction, &c. After treating this point at some length Mr. Blaikley went on to speak of metal reeds with resonating tubes of fixed dimensions, of orchestral reeds, and of the mutual influences between the reed and its associated tube. The paper was illustrated by the performance of various experiments.

Mr. Southgate and Mr. Hermann Smith were among those who took part in the subsequent discussion.

## CONCERTS.

## THE RICHTER CONCERTS.

The programme of the last Richter Concert contained but five items, but these were all of high interest. Schumann's "Manfred" Overture, Dvorák's Symphonic Variations, and Schubert's Symphony in C—such were the purely orchestral pieces included, and it will be admitted that no cause for complaint could reasonably be found as to variety or importance. To these are to be added Hans Sachs's Monologue from the second act of "Die Meistersinger" and the entire closing scene from the third act of "Die Walküre." Turning to the vocal performances first, Mr. Carl Mayer can be credited with a highly intelligent rendering of the "Meistersinger" excerpt. In that from the "Walküre," the Cologne baritone was joined by Miss Fillunger in a reading which was somewhat at fault in the matter of dramatic intensity. The music was sung rather than declaimed; but the result was such that, if we are to have concert-performances of Wagner at all, we prefer that this scene should be given in part only. The fire-music only, that is to say, should be sung. Of the three orchestral pieces, we can record magnificent performances, the overture and the symphony—the latter more particularly in the first and last movements—receiving especially fine interpretations. Dr. Richter's reading of the slow movement differs somewhat from that of Mr. Manns, who takes it at a slightly less rapid tempo.

## M. DE PACHMANN'S SECOND RECITAL.

A large audience was attracted to St. James's Hall by M. de Pachmann's second recital of Chopin's music. The first and most important number on the programme was the sonata in B minor, the rendering of which realised in every detail one's highest ideal. To be able to record this of any performance of a work at once so poetic and so difficult is a rare occurrence indeed. Such an achievement was a noble and memorable afternoon's work in itself; it is not, therefore, wonderful that, though the "Barcarolle" and the "Berceuse" which followed were played in M. de Pachmann's best and most fascinating style, some falling off was apparent in the next two numbers, the wildly grand polonaise in E flat minor and the A flat ballade. The first of these especially was played with a restless and capricious use of the *tempo rubato* that was anything but happy, and some slips of memory further proved that the performer was not thoroughly at ease. So exquisitely sensitive a nature, wrought up to its highest point in the Sonata, could scarcely go like a machine through an entire programme afterwards. But the falling off was of little more than momentary duration, and the remainder of the selection, including three études (each one of which the audience endeavoured in vain to encore) and other familiar items, ending with the B flat minor Scherzo, was rendered as no one but M. de

Pachmann can render Chopin in his ever-varying moods. The familiar Valse in D flat was played with so many alterations of the text that it was little less than a re-arrangement. The Valse Op. 42, was added to the programme as an encore. A laurel wreath—a mild excitement now-a-days—was handed up to the pianist, as he was leaving the platform for one of the two short rests he allowed himself during the performance.

## SARASATE CONCERTS.

The sixth and last concert of the present series was given on Saturday last, when an enormous and enthusiastic audience testified, by the extravagant applause usually reserved for operatic leading ladies, to the popular appreciation of the great violonist. The programme was, as befitted the occasion, unusually attractive, including, in addition to Beethoven's Eighth Symphony, Mackenzie's Violin Concerto, and Lalo's Symphonie Espagnole, two novelties in the shape of a duet, "Navarra," for two violins and orchestra, composed by the concert-giver, and played by him in conjunction with that very clever young artist Miss Nettie Carpenter, and Lalo's pretentious but unsatisfactory overture to "Le Roi D'Ys." The duet "Navarra" may not be of much musical value, but it is characteristic of the Spanish violinist's peculiar genius, and we need scarcely say, showed his extraordinary powers in their most brilliant light. Mr. Cusins conducted.

## SIR CHARLES HALLE'S CONCERTS.

The novelty at Sir Charles Hallé's concert of June 14th was Cherubini's Quartet No. 6, in A minor, which proved to be, in at least some points, less interesting than the two companion works which have been brought forward previously. Certainly it contains much melody, but the cadences are suggestive of a bygone, almost *rococo* time, and the contrapuntal writing is marked rather by pedantry than by harmonic richness. The first and last movements are the most effective. The work was played admirably by the usual executants—Madame Neruda, and Messrs. Ries, Straus, and Franz Neruda. Sir Charles selected as his solo Beethoven's Sonata in F, Op. 54, which given in his best style, was followed by the Sonata for violin and pianoforte in D minor, Op. 108, of Brahms. It is unnecessary to say how finely this was rendered. The concert was ended by Rheinberger's Quartett in E flat, Op. 38. Of this, the Menuetto is graceful, and the finale bright and spirited, but the audience bestowed their warmest appreciation on the vigorous and clearly carved opening movement.

## ROYAL ACADEMY OF MUSIC.

The Royal Academy students gave a chamber concert at St. James's Hall on the 17th inst., under Dr. Mackenzie's direction, when a programme was presented which including, as it did, pieces which made no small demands on the resources of all the performers, afforded an excellent indication of the continued welfare of the institution. The instrumental items included a cleverly-written sonata for violoncello and piano, the work of Miss Horrock, and a paise-worthy performance, by Mr A. L. Spittle, of a "Romance for Violin," by Max Bruch. The most interesting feature of the afternoon, however, was the singing of the choir, whose many excellent qualities found ample scope in Dr Wesley's anthem, "The Wilderness," for which the solos were taken by Miss Broadbent, Miss Kirton, Mr. P. Edmunds, Mr. F. Pearce, and Mr. Broadbent, in Purcell's "In these delightful, pleasant groves," and in Byrd's "While the bright sun." Miss Hooton, Miss Plaistowe, and Miss Lizzie Neal contributed various songs, amongst them a noteworthy composition by Miss Ada Brown, "Once at the Angelus."

## GUILDHALL SCHOOL OF MUSIC.

The Students' Concert at the Guildhall School of Music on Saturday last was eminently successful, the orchestral performances being marked by vigour, precision of attack, and good tonal gradations, although at times the brass was a little too demonstrative. The most ambitious effort of the young people—the first movement of Beethoven's choral symphony—went without a hitch of any kind, while the overtures "Les Diamans de la Couronne" and "Dinorah" were both extremely well played, and the chorus in the latter well sung. Miss Fanny Archbutt was much applauded for her spirited and well orchestrated composition "Marche Joyeuse,"

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and Miss Amy Porter gave a skilful performance on the violoncello of a very uninteresting concerto by Popper. Of the vocalists high praise is due to Sig. Gustave Garcia's pupil Miss Magdalena A'Bear, who has a fine voice and excellent production. "Nobil Signor" seemed a little unsuitable to Miss Isabelle Ikin, though the young lady sings carefully and in tune. Mr. John G. Hooker was scarcely equal to "The Message," his lower notes being rather throaty. "Non piu Andrai" sung by Mr. Arthur Bonner showed to what good purpose that gentleman can turn his powerful and resonant organ and true and artistic expression.

### ROYAL COLLEGE OF MUSIC.

Highly creditable performances of Beethoven's "Eroica" symphony and Brahms's Variations on Theme of Haydn were the principal features of the College Orchestral Concert held on the 14th inst. The weakness of the strings, natural enough in the case of young and inexperienced players, sometimes gave undue prominence to the wind band, but the spirit, intelligence, and technical accuracy with which these difficult and trying works were rendered are remarkable proof of the thorough work done at the college.

Miss Isabel Donkersley was heard in Spohr's Violin Concerto in E minor, Op. 128, her good style and intonation showing promise of much future excellence. Miss Polyxena Fletcher played with genuine warmth and power Schumann's Concert-Allegro, Op. 134, and Mr. Edward Branscombe sang the romance "Hast thou seen?" from Gounod's "Irene" in commendable fashion. Professor Holmes conducted with customary care.

### THE ACADEMY FOR THE HIGHER DEVELOPMENT OF PIANOFORTE PLAYING.

The students of the Academy for the Higher Development of Pianoforte Playing gave a concert in the Marlborough Rooms on the afternoon of Saturday last. The programme was well selected, nor was the manner of its execution less noteworthy. The most promising performance was certainly that by Mr. Sydney Blakiston, of Oscar Beringer's Andante and Presto for Pianoforte and Orchestra, which was given in a way that seemed to predict much for the young player's future. A very finished and artistic rendering of Raff's "Ode to Spring" was given by Miss Constance de Paris, and Miss Crisp displayed much spirit in Schumann's "Faschingsschwank." Misses Logan, Jarvis, Mieville, Dwer, Caus, and Macpherson also contributed well to the general result, the three ladies last named taking part with Mr. Beringer in a successful performance of Liszt's Racczy March.

### HAMPSTEAD CONSERVATOIRE.

English music was the distinguishing mark of the "Summer Evening Concert" on Wednesday last, no less than seven of the nine items forming the programme coming from the pens of native writers. Mr. Thomas Wingham led the way with his gay and imaginative Concert Overture in F, Mr. Ebenezer Prout following presently with his Symphony in the same key. Since its production at Birmingham in 1885, this musicianly work has been frequently heard, and, it may safely be said, never without winning admiration for its engaging frankness, graceful fancy, and gentleness. In the rendering of these works under the direction of their respective composers there was much that calls for praise. At the same time it cannot be denied that slips were unduly frequent, or that the general effect was interfered with on occasions by a want of precision amongst the strings. Miss Louisa Pyne, who essayed a performance of Schumann's Pianoforte Concerto in A minor, doubtless was not heard under favourable conditions. Our remark will be readily understood when it is stated that the most prominent features of her style are delicacy, lightness, and fluency. Excellent qualities in themselves, standing alone they are quite inadequate to enable a pianist to meet the manifold requirements of Schumann's exacting work. The "Intermezzo," played with taste and care, came most nearly up to the requisite standard. Miss Mildred Harwood sang songs by Goring Thomas and Macfarren in a pleasing, unobtrusive manner, and the choir earned much credit by the efficient way in which they gave three Part Songs by Leslie. The concert concluded with the overture

to "Oberon," Mr. G. F. Geaussen, with the two exceptions named, having conducted throughout. It only remains to add that the hall was filled by an appreciative audience, no outward sign of public interest and approval being wanting.

### MISCELLANEOUS CONCERTS.

Mr. E. H. THORNE, assisted by his pupils, Miss Mabel Colley and Mr. Herbert Thorne, and by Signor Guerini, Herr Grossheim, Signor Peruzzi, and Mr. J. Pitts, gave a very interesting concert at the Prince's Hall on Saturday. The concert giver played only two pianoforte solos, which he gave in his usual musicianly style, afterwards joining Mr. Herbert Thorne in Ashton's fresh and clever Irish Dances for four hands. Signor Guerini displayed in his violin solos good style and sympathetic phrasing, but was not absolutely faultless in intonation; while with the assistance of Miss Mabel Colley he gave an artistic rendering of Parry's Partita in D minor for violin and piano. The concert concluded with a spirited performance of Schumann's Quintett for piano and strings.

MISS JEANIE ROSSE.—At the Kilburn Town Hall on Tuesday last Miss Jeanie Rosse produced Mr. Randegger's comic opera, "The Rival Beauties," an enterprise for which Miss Rosse deserves no small credit, all the more that that enterprise was amply justified by the manner of its execution. As Lady Edith Carleton her acting and singing were alike remarkable for vivacity and intelligence, while those who took part with her deserved not less praise. These were Miss Kate Johnstone (Alice Lynn), Mr. Edwin Houghton (Sir Percy Ringwood), Mr. Charles Copland (Stephen Lynn), and Mr. Franklin Clive (Deloraine). Mr. Henry Baker conducted efficiently, while special praise must be awarded also to Miss Margaret Aytoun, the stage manager, for a *mise en scène* far above the common in all points, and to Messrs. Fountain Meen, Webster, and Maunder, who rendered the harmonium and pianoforte accompaniments very efficiently.

MISS LILY HEALE gave a successful concert at Downshire House on Tuesday afternoon. Several of the artists announced were unable to appear, but notwithstanding an excellent programme was excellently carried out. The concert giver sang Mozart's "L'Addio" with admirable purity of style, displaying a voice of fresh and rich quality, while she was even more successful in Barnby's ballad "When the tide comes in." Miss Anna Roeckner, who possesses a clear, high voice, and fluent execution gave Eckert's "Echo Song." Mr. William Nicholl was as artistic as ever in some "Songs of the North," and an effective song by A. D. Duviolier, "The Cooing of the Dove," while Mr. Templer Saxe, in Howard Talbot's "Till Morning Light," was not less excellent. Mr. J. D. Fitzgerald sang pleasingly, and Messrs. Duviolier, Cantor, Howard Talbot, and Martyn Van Lennep were efficient accompanists.

MME. DELLA VALLE.—This lady, so well known as a successful teacher, gave a highly interesting concert at Prince's Hall on Wednesday evening. We cannot unfortunately follow in detail a programme so well varied and executed, and must content ourselves with mentioning that Miss Margaret MacIntyre; Mdle. Petich; Miss Stansfield, a very promising amateur; Miss Bourne, a lady with a fine contralto voice; Signor Winogradow; the brothers D'Andrade, and others were responsible for the well-deserved success which rewarded Mme. Della Valle's efforts.

MDLLE. LEILA DUFOUR's concert took place on Monday afternoon at Lady Goldsmid's. The concert-giver's excellent voice and dramatic style were heard to much advantage in Denza's "Idolatri," Meyerbeer's "Ah, mon fils," and in songs by Gregh, Schumann, and Guglielmi, in all of which she met with much success. She was well supported by Miss Theresa Blamy, a soprano of much promise; by Mdle. Badia; Signor Carpi, who sang very finely songs by Denza and himself; by Signor Simonetti, whose violin solos justly provoked great applause; by Mr. Harry Williams and Signor Cristofaro.

MISS DAUGARS AND MISS LEE gave a concert in St. James's (Banqueting) Hall on Monday last, when a good audience assembled. Miss Daugars' qualities as a pianist were shown to much advantage in refined and tasteful interpretations of Chopin's Scherzo in B minor, and in pieces by Grieg and Padarewski; while Miss Lee's highly cultivated voice and style were much appreciated, as exhibited in two songs by Meyer Helmund and Tosti's "Venetian Song." Mdle. Marie de Lido sang as artistically as ever Schira's "Sognai," and Mme. Osborne Williams, Mr. Richard Hope, and Mr. Frederic King contributed successfully to the general result. Miss Marie de Grey also gave two recitations in her best style.

## MUSIC.

Published by NOVELLO and Co.:-

"The Skratel's song." Part song, words taken from the fairy story of the Bear and the Skratel; music by J. W. Sidebotham. A composition of much merit, tunefulness, and variety. The imitations between the voice parts are skilfully managed, and by no means difficult to sing.

Part 2 of Part-songs for treble voices, specially adapted for High schools, edited by Mrs. Carey Brock and M. A. Sidebotham, contains:-Quintet, "Blow gentle gales," by Bishop; trio, "The Bird at Sea," by Henry Smart; trio, "Elves of the Forest," Mozart (Zauberflöte); trio, "Bird of the Wilderness," by Burnham W. Horner; trio, "Boscobel," by M. A. Sidebotham; trio, "All among the Barley," by Elizabeth Stirling, arranged by Berthold Tours. An interesting selection well arranged and very clearly printed.

Nos. 622 to 628 of Novello's Tonic sol-fa series comprises "Bonnie Bell," a four-part song by A. C. Mackenzie; "From Oberon in Fairy Land," glee, for four voices, by R. J. S. Stevens; "When winds breathe soft," glee, for five voices, by Samuel Webbe; "I love the jocund dance," four-part song, by F. Corder; "The Lord preserveth the souls of His Saints," anthem, by Philip Arnes, Mus. Bac.; "On the first day of the week," anthem for Easter, by Edwin M. Lott, Mus. Bac.; "Blossoms, born of teeming springtime," from "St. Ludmila," by Anton Dvorak.

Messrs. WOOLHOUSE and Co. publish the following:-

Five love-songs from Henrich Heine's "Lyrisches Intermezzo." Music by Arthur A. M. Layard. These songs have both the English and German words, their melodies are tender and romantic, while the piano accompaniments ably assist the poetic ideas.

Four songs, "If Thou art Sleeping, Maiden," "Good Night, Good Night, Beloved," "Art Sleeping Weary Heart" (words by Longfellow), and "I Fear Thy Kisses, Gentle Maiden," words by Shelley, music by W. Noel Johnson. The melodies set to these verses are refined, tasteful, and appropriate, and all the accompaniments (except to the first mentioned) effectively written.

Three songs, words by Shelley, music by Arthur Fox, dedicated to Miss Hilda Wilson:-"Her Voice Did Quiver," "The Faded Violet," "I Arise from Dreams of Thee." There is a simplicity of style in Mr. Fox's music which will commend itself to singers in search of unpretentious and yet unconventional songs.

"The Sea Hath its Pearls," song dedicated to Mr. William Nicholl. Words by Heine, with a translation by Longfellow, music by T. Harrison Frewin. A charming song. Words, music, and accompaniment each worthy of one another.

"The Fair Garden," song by J. Cliffe Forrester. The mood of the words is suggested by a sweet reposeful melody, which is wedded to a happily-conceived accompaniment.

"Souvenir d'Espagne," Chant d'Amour pour Violon et Piano, par G. St. George. Both in rhythm and melody this is thoroughly Spanish, sending forth recollections of the luxurious, smiling, sunny South.

"Gladys" Gavotte, by Fred. A. Broxholm. This is a true gavotte commencing in proper form with the half-bar; melodious, easy to play and grateful to the performer.

PATERSON and Sons, Glasgow, publish the following songs:-

"Wert thou mine," words by Burns, music by Alfred Stella. The simple charm of the words is set forth by a most suitable little melody, the Scottish flavour of which is not strong, but sufficiently suggested.

"Maiden Fair," words by John Stuart Blackie, music by Alfred Stella. With violin or cello obligato accompaniment. An unpretentious song reflecting the calm flow of the words.

"Morning May Dew," words by Arthur Chapman, music by Annie E. Armstrong. This song is, both in words and music, in the homely old English ballad style.

"Down the Stream," Barcarolle, words by M. L. E., music by Annie E. Armstrong. There is a reposeful monotony in the rhythm of this song which admirably illustrates the verse.

From STANLEY LUCAS and Co.:-

"Hark the Lark at Heaven's Gate sings," madrigal for five voices, composed by Kellow J. Pye, Mus. Bac. This madrigal gained the second prize given by the Madrigal Society in 1888. It is bright fresh, tuneful, and well-written.

## FOREIGN NOTES.

The story is again abroad that Sig. Verdi is composing a new opera—this time it is said to be "Romeo and Juliet," and we are gravely informed that the first act is just about to be finished. Next week, or soon after, we shall perhaps be able to inform our readers that it has not been begun. What makes us more doubtful than ever is, that Sig. Boito is said to be the author of the libretto: for unfortunately Sig. Boito is not a man of whom it can be said that his deeds follow closely on his words. When is he going to finish his long-talked-of "Nerone"?

Herr Richard Strauss is about to leave Munich to accept the post of second Kapellmeister at Weimar.

Herr Otto Lessmann, the eminent Berlin critic, speaks rather severely of some of the performances of the present Wagner-cycle now taking place at the Imperial Opera House of Berlin. Perhaps it would do us good if we could hear Herr Lessmann's opinion of the performances of Wagner's operas given in London.

Following the great success which attended her appearance at several concerts at Berlin, Madame Marcella Sembrich has been singing in opera at the Gaiety Theatre, Paris, where she has been received with the utmost enthusiasm by the public, the French press also being unanimous in their praise.

## COMING EVENTS.

M. Tivadar Nachez and Herr Arthur Friedheim will give a violin and pianoforte recital on July 1, in Prince's Hall, at 3.0. Mr. Frederic Cliffe will be the accompanist.

Mr. W. de Manby Sergison's fifth annual concert will take place on Wednesday next in Prince's Hall, at 3. The artists will include Miss Robertson, Mme. Belle Cole, Mr. Oswald, and Mlle. Jeanne Douste.

Mr. Arthur Wellesley announces a "matinée musicale et dramatique" to take place in St. James's (Banqueting) Hall on the afternoon of Friday next. Miss Rosa Leo, Mr. Avon Saxon, Mr. Herman Vezin, and other well-known artists will assist.

Herr Waldemar Meyer's last concert of the season will take place on July 4 in St. James's Hall at 8.30. Mme. Patey and Miss Wakefield will be the vocalists.

A concert will be given by the pupils of M. Arnold Dolmetsch, in the Steinway Hall on Wednesday afternoon next at 3.30.

The Annual Sunday School Fête will take place at the Crystal Palace on Wednesday next.

Mr. Oswald Laston's first Smoking Concert is announced for Wednesday next at Anderton's Hotel, commencing at 8.

At the 8th Richter Concert the unfinished pianoforte concerto by Beethoven recently discovered at Prague will be played by Madame Stepanoff. The programme will include Dr. H. Parry's new Symphony; the final scene from the "Götterdämmerung," and Beethoven's Symphony in F—"the little one," as he used to call it. Miss Fillunger will be the vocalist.

Madame Sembrich will make her reappearance in this country, after an absence of five years, at St. James's Hall on Tuesday next. At this

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concert Herr L. Emil Pach will play for the first time his concerto in C minor for piano and orchestra, under the direction of Mr. W. G. Cusins.

Concerts, for which interesting programmes are provided, are announced for Monday afternoon by Miss Rosa Leo at 19, Harley-street, and by Miss Lucille Saunders at 105, Piccadilly.

At Mr. and Mrs. German Reed's Entertainment, on Monday next, June 24, will be produced a new piece, entitled "Tuppins and Co.," written by Malcolm Watson, music by Edward Solomon.

The annual meeting of the Guild of Organists will be held at Lonsdale-chambers, 27, Chancery-lane, on Thursday next, at 4 p.m.

Miss Romola Tynte will give a very interesting recital at Prince's Hall on June 29, at 8.30, when, with the assistance of Mr. Brandram and Mr. Vezin, she will give selections from "Macbeth." The musical part of the programme will be rendered by Mdle. Marie de Lido, Mme. Belle Cole, and others.

### PATENTS.

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 9216. A movable or sliding block at the back of hopper of piano action.—CHARLES BARKEE, 8, Station-road, Croydon, June 4.  
 9141. Improvements in banjos.—CHARLES CHAMBER BOILEAU, 17, Coleman-street, London, June 7.  
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